

ness knows so well how to conceal. Against a book, however, we let ourselves go, however restrained we may be in our relations with men.

146.

How ART MAKES PARTISANS.—Individual fine passages, an exciting general tenor, a moving and absorbing finale—so much of a work of art is accessible even to most laymen. In an art period when it is desired to win over the great majority of the laymen to the side of the artists and to make a party perhaps for the very preservation of art, the creative artist will do well to offer nothing more than the above. Then he will not be a squanderer of his strength, in spheres where no one is grateful to him. For to perform the remaining functions, the imitation of Nature in her organic development and growth, would in that case be like sowing seeds in water.

147-

BECOMING GREAT TO THE DETRIMENT OF HISTORY.—Every later master who leads the taste of art-lovers into his channel unconsciously gives rise to a selection and revaluation of the older masters and their works. Whatever in them is conformable and akin to him, and anticipates and foreshadows him, appears henceforth as the only important element in them and their works—a fruit in which a great error usually lies hidden like a worm.

148.

HOW AN EPOCH BECOMES LURED TO ART.—If we teach people by all the enchantments of artists